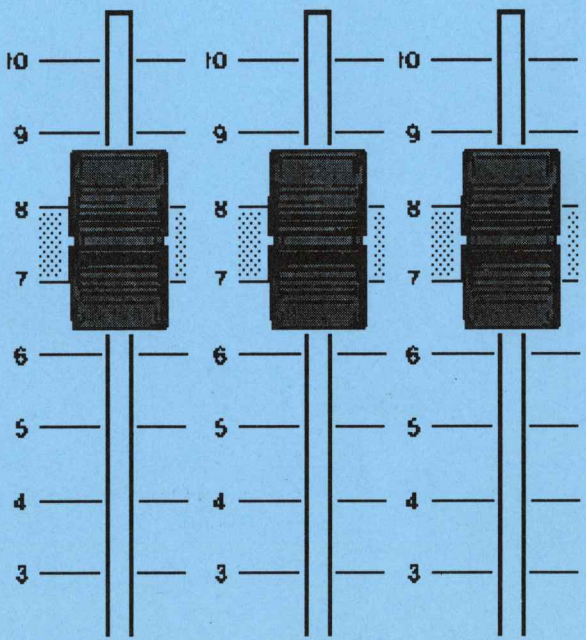
K. Lynch 25 JAN 95. / GBR

Concordia
UNIVERSITY

Secrets
of the
Sound Studios



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WHAT'S WHAT

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* What is Studio 16 . . . . . page 6.

PRODUCTION TIPS

Important information you need to know before using the Studios, Transfer rooms or Mixing a 16 mm film soundtrack.

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Reservations 848-3444
Cancellations 848-3449 (24 hrs)

SUMMARY OF SERVICES AVAILABLE

The Audio-Visual Department operates four sound facilities in the Visual Arts building. These are **Studio "C"**, **Studio"D"**, **Transfer room 046** and **Transfer room 049**.

Studios "C" and "D" must be booked in advance following standard A.V.D. bookings procedures. (see below) The transfer rooms must be booked in advance as well, but are also available on a "first-come, first-served" basis. During peak use periods a sign-up sheet will be posted outside the main studio on certain days at 10am and 2pm.

BOOKING PROCEDURES

STUDIOS "C" AND "D"

In order to obtain the most efficient service, please note the following procedures:

All bookings must be made with the **Booking Officer, 72 hours (3 working days) in advance** by telephone **(848-3444)** or in person (S-H 341). If for some reason you are delayed and will be late for your booking, please notify us immediately at 848-3449. Bookings are automatically cancelled after a half hour if we do not hear from you. If you have to cancel your booking please call.

Normal studio hours vary during the course of the year, and are posted near the Studio Entrance.

To **Reserve** the Studios or Transfer rooms call 848-3444
To **Cancel** call 848-3449

TRANSFER ROOMS 046-049

The transfer rooms are available on a self-operate basis, however someone will be there to help you set-up and assist you according to your needs during the day. During peak use periods a sign-up sheet will be posted outside the main studio on certain days at 10 am and 2 pm.

SUMMARY OF SERVICES 046-049

1 Transfer to **16mm MAGNETIC film** from: cassette, record, Nagra, compact disc sound effects library, reel to reel 1/2 track or 1/4 track, DAT (digital audio tape).
2 Transfer to **Nagra** from: cassette, record, compact disc, reel to reel, 16mm magnetic, DAT.
3 Transfer to **cassette** from: record, Nagra, compact disc, reel to reel 1/4", 16mm magnetic, DAT.
4 Transfer to **reel to reel** 1/2 track from: cassette, record, Nagra, compact disc, reel to reel, 16mm magnetic
5 Digital transfer **DAT to DAT.***
6 Connections are available for special equipment you may wish to bring in (i.e. 4 track porta studio, VCR's, etc.).
7 EMAX KEYBOARD is available for use in these rooms.
8 Studio 16 is available for use in these rooms.

***Only available in 046**

***NOTE*:** EMAX AND STUDIO 16 MUST BE BOOKED SEPARATELY.

STUDIO "C"

Studio C is an audio production studio suitable for the production of radio programs, language tapes, video, and film sound tracks. Studio "C" is a self-operate studio, a detailed manual for the studio is available upon request.
Workshops are offered by the Audio-Visual Department from time to time. Enrolment is limited to six persons per group. These workshops may be arranged for courses and groups of interested students, contact the Studio Supervisor.

SUMMARY OF SERVICES

1 8 track digital recording on S-VHS Master Broadcast Video Cassette.
2 1/2 track on 1/4" tape recording.
3 Sound proof booth and microphones.
4 3/4 video post production sound.
5 Compact disc sound effects.
6 1/4" tape editing.
7 DAT recording and playback.
8 EMAX KEYBOARD. *
9 STUDIO 16 Software on an Amega Computer. *

* Must be booked separately.

POST-DUBBING

Requirements and Notes:

1 Discuss with the Studio staff anything you think may be a problem, before coming to the studio session.
2 Picture must be double spliced.
3 Picture should include slate or sync-mark.
4 It is very useful to have original sound in sync with the picture. It is fed to the talent on headsets and is used as a guide track. This makes the dubbing faster and easier.
5 After the dialogue has been recorded it is often necessary to record an additional track of Sync effects (or Foley), for example: footsteps, door slams, movement sound, etc.
6 It is often necessary to make a third track of ambiance appropriate to the scene to avoid a "dead" atmosphere.
7 Between every shot include 4 feet of leader on both picture and sound rolls.
8 Have all dialogue written out (typed if possible) and photocopied so that each cast member can have a copy, as well as the director and the studio operator.
9 Rehearse actors before coming to the studio.
10 List any effects that you think you will need to cover a shot.
11 It is not possible to run loops for dubbing.

NOTE: There is no substitute for good location sound.
Post-dubbing is a costly and time consuming process.

LAYING OUT SOUND FOR A FILM

1 Use a permanent felt marker - Never a wax or grease pencil.
2 Make sure splicer is in alignment. No two splicers cut the same, unless they have been aligned. Use the same splicer whenever possible.
3 Always cut at an angle. (except for beeps)
4 There must be no overlap or gap between two pieces of mag or film and only one layer of splicing tape on backside of the mag.
5 Leader (slug, gash, scratch fill) cut into mag tracks must be emulsion side away from the head.
6 Replace excessively worn or damaged materials, avoid sprocket damaged material, poor splices and dirt. Make sure work area is clean and that there is no dust in the trim bin or on the editing table.
7 Do not use blank mag as leader.
8 Handle magnetic materials with care - do not rewind at high speed with tape in contact with heads.
9 Check the condition of the mag stock. If it is full of unnecessary splices or shows many deep scratches on the base, re-transfer the sound and cut it into the track.
10 After the sound tracks are finalized, replace fill leader where necessary. There should be no splices in the fill leader. Good quality leader costs approx. $35.00 per 1000 feet.
11 When you begin to edit start off right - with an Academy leader properly punched at picture start on the image and on the leader on the sound tracks (see Standard Start Marks page 11).
12 Each track must have 5 feet of leader before head sync marks, and 5 feet of leader after tail sync marks (see page 11).
13 The purpose of each individual sound track / roll is to isolate different elements of the sound track so that they can be processed and controlled in the mix.
14 Split dialogue onto two separate tracks. A cut in the picture = a change in track; a change in sound take = a change in track.
15 Begin cue sheets when you begin cutting tracks. This will save

time because most editing tables can only run two tracks of sound at a time (see Cue Sheets page 12).

16 Tracks that are overcrowded are more difficult to mix and generally result in a less controlled product.

17 Space out sounds - do not cut sound to sound on the same track. Leave 2 feet of leader on a track before cutting a new sound onto the track.

18 One exception to this is spot effects. Spot effects are short sound effects i.e., car horn. A number of spot effects that are similar in quality and volume can be cut together on the same track because they will subsequently be treated the same.

19 All problem sounds, i.e. sounds requiring equalization or large level adjustments, should be cut onto a separate track with more than two feet between tracks and noted on cue sheets (see page 12, #3).

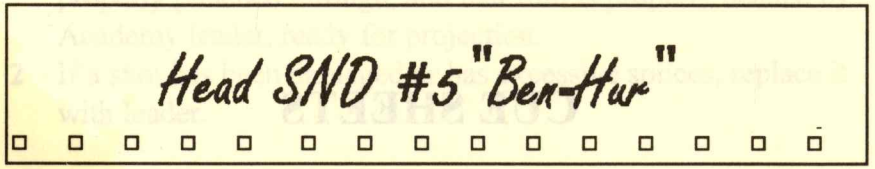
20 Do not put music and/or effects on the dialogue track. They should all have their own separate tracks.

21 A minimum of 2 feet is required for a smooth fade out or fade in.

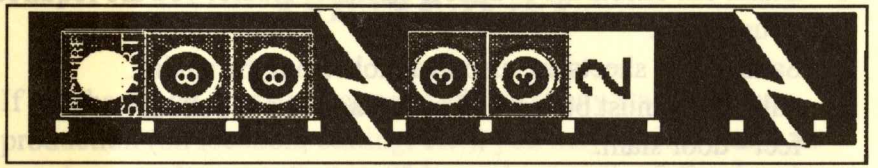
22 Internal Sync Marks are very important. These should be prominent marks every 50 feet on all sound tracks and on the picture. If a track or the image goes out of sync during the mix they allow us to move tracks on to the nearest sync mark and re-sync, saving valuable time.

STANDARD START MARKS

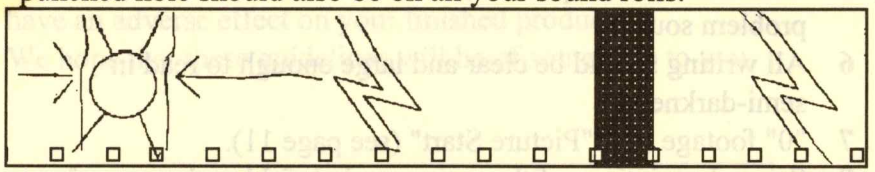
Each film mixed in the Sound Studio must begin with Academy leader. Each sound roll and the picture roll must be marked according to universal professional standards. These marks are essential to ensure proper sync in the final product.



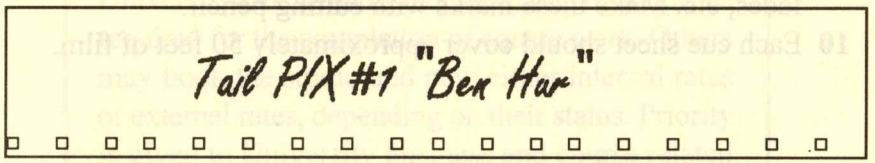
HEAD ID: Head roll #.....Title.....



PICTURE START: A punched hole 1 frame before the number 8 on an Academy leader and should be considered "0" footage. This punched hole should also be on all your sound rolls.



HEAD SYNC OR BLEEP: Corresponding to the number 2 on the Academy leader is 1 frame of sound cut into each sound roll. 47 FRAMES of no sound after the bleep.



TAIL ID: Tail roll#.....Title.....

PREMIXES

It is possible to mix up to ten tracks, however it may be necessary to premix some films. Some typical premixes are dialogue, effects, music. Premixing should be discussed with studio staff beforehand.

CUE SHEETS

1 Blank cue sheets are available from the studio; you are required to use them.
2 Sample cue sheets are also available from the studio.
3 All effects must be marked in **footage** and **labelled**, i.e. 220 feet - door slam.
4 Key words in dialogue should be written in, i.e. "I gave up believing....that heart attack...."
5 Comments like "equalize", "boost", should be written in for problem sounds.
6 All writing should be clear and large enough to read in semi-darkness.
7 "0" footage is at "Picture Start" (see page 11).
8 Some descriptions of the action are helpful but these need not be extensive.
9 Cue marks on picture may be made to indicate fade outs, cross fades, etc. Make these marks with editing pencil.
10 Each cue sheet should cover approximately 50 feet of film.

FILM PREPARATION FOR PROJECTION

1 Be sure that your film is double-spliced, all perforations are properly punched through, and that film is properly headed by Academy leader, ready for projection.
2 If a shot has been damaged or has excessive splices, replace it with leader.

GENERAL

If you have any questions or need advice at any stage of your production (on location, editing, etc.), you may wish to make an appointment for consultation. This can be done by following the same procedures as for booking the Studio.
Any failure to comply with the above suggestions will ultimately have an adverse effect on your finished product.
We hope that these guidelines will be of some help to you.

Studio time is for the use of students who are currently registered in a course at Concordia University for which the use of the studio is required for the completion of course work. Others may book the studio and pay; either internal rates or external rates, depending on their status. Priority is given to University business and course related work. Prices are available on application.

REGULATIONS AND PROCEDURES

- The studios must be booked 3 working days in advance.
- Studio time is not transferable from one person to another.
- If you are more than 10 minutes late for your booking, it may be cancelled (see page 3).
- Anyone who habitually does not show up for studio appointments will lose studio privileges.
- The consumption of beverages (alcohol, coffee etc), smoking, or eating is forbidden in the studio complex.

STUDIO C, TRANSFER 049

- Keys are to be picked up at the VA Security Desk by presenting a valid I.D. card and a key pass.
- Keys are not to leave the building.
- Keys are not to be passed from one person to another.
- Keys must be returned to Security Desk on time.
- The person who has booked the studio is responsible for
- enforcing rules and making sure that the studio is clean and locked when he/she leaves.

AFTER HOURS

After hours bookings maybe made during peak times of the year for **Studio C** and **Transfer Room 049**. After hours refers to 23:00 to 9:00 and weekends.

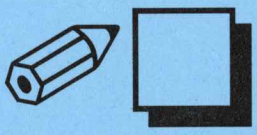
Bookings must be made in person in S - H 341. You must bring a valid I.D. card and a list of names of those people who will accompany you.

NOTES

YOU ARE READY

For a film mix in Studio D

IF



- ❑ Your film is **Double Spliced** (see page 13)
- ❑ Your **Cue Sheets** are finished (see page 12)
- ❑ Your tracks and picture have proper **Start Marks** (see page 11)
- ❑ You have **fresh mag - 50 feet more than the length of your film**
- ❑ You have **Internal Sync Marks** every 50 feet (see page 10, #22)

If you wish you can make a DAT backup of your final mix.